



Royal  
Conservatory  
of Music

UNIVERSITY OF TORONTO

Orchestral  
Training  
Program  
1981-82

GTP -23

# THE OTP CHAMBER ORCHESTRA



# Olde Yorke Musick Shoppe

A DIVISION OF OLDE YORKE MUSICK LTD.  
180 BLOOR ST. W. (Lower Concourse)  
TORONTO, ONTARIO  
M5S 2V6



TEL. (416)-960-0255

MUSIC BY ALL  
MAJOR PUBLISHERS

including BARENREITER, CHESTER, DURAND,  
HENLE, INTERNATIONAL, C.F. PETERS,  
OXFORD, RICORDI, SCHIRMER, SCHOTT,  
UNIVERSAL, WIENER URTEXT, and many  
others...

METHODS & STUDIES - SOLOS -  
CHAMBER-ORCHESTRAL

SPECIAL ORDERS WELCOME -  
MAIL SERVICE PROVIDED

Chargex/Visa & Master Charge accepted.



FRANZ-PAUL DECKER  
CONDUCTOR

Friday, March 5, 1982  
8:15

Royal Conservatory of Music

P R O G R A M

Marriage of Figaro Overture W.A. Mozart

Danses Concertantes Igor Stravinsky  
Marche (Introduction)  
Pas d'action (Con Moto)  
Theme varie (Lento-Allegretto-Scherzando-  
Andantino-Tempo giusto)  
Marche (Conclusion)

Seven Metamorphoses of a theme  
by Emperor Leopold I von Einem

INTERMISSION

Symphony No. 8 in F, Op. 93 Beethoven  
Allegro vivace e con brio  
Allegretto Scherzando  
Tempo di Minuetto  
Allegro vivace

The principal players for tonight's concert  
are: Philip Sarabura, concertmaster; Atis  
Bankas, second violin; Shaun Elder, viola;  
Cora Kuyvenhoven, cello; Marilyn McKeen, bass.

The extra player in tonight's concert is  
Susan Dustan, trombone.

FRANZ-PAUL DECKER, a native of Rhineland, studied composition and conducting at the Cologne Hochschule für Musik and is a graduate of the University of Cologne. He made his debut as conductor with the Cologne Opera at the young age of 22, going on to become Musical Director of the Weisbaden Symphony, the Staatspoer, the Bochum Symphony Orchestra and Artistic Director of the Rotterdam Philharmonic. In 1967 Maestro Decker was chosen to succeed Zubin Mehta as Director of the Montreal Symphony Orchestra and in the course of the following decade brought that orchestra to the prominence it now enjoys.

Maestro Decker has recorded extensively for EMI and Deutsche Grammophon as well as the CBC and holds awards and distinctions from Brazil, Holland, West Germany, and Canada. He is currently much in demand as Guest Conductor in the opera houses and concert halls of many countries and appears regularly with the leading orchestras of London, Berlin, Vienna, Paris, Leningrad, Moscow, Brussels, Madrid, Naples, and Athens.

---

## HEINZ UNGER CONDUCTORS' COMPETITION CONCERT

---

FRIDAY, MARCH 19, 1982 AT 8:15 P.M.

ROYAL CONSERVATORY OF MUSIC CONCERT HALL

*Young Canadian conductors involved in the Ontario Arts Council's CONDUCTORS' WORKSHOP will present a concert for the public. The \$1000 prize in memory of Heinz Unger will be awarded on stage following the concert by the executive director of the Council, WALTER PITMAN.*

*The jury includes MARIO BERNARDI of the National Arts Centre; ALEXIS HAUSER of Orchestra London (Canada) and DANIEL DOMB principal cello of the Toronto Symphony.*

TICKETS ON SALE TONIGHT—\$2 ADULTS  
—\$1 STUDENTS/SENIORS



The opera, *The Marriage of Figaro*, was premiered in 1786. The breathless opening to this delightful overture is so fast you can hardly hear it. It sets the mood of the highly amusing, fast paced comic opera to perfection. The opera is based on a play by the French playwright Beaumarchais — a play which both scandalized and titillated the eighteenth century French aristocracy. The first performance of *The Marriage of Figaro* was met with wild enthusiasm, with so many encores demanded that the performance time was nearly doubled.

*Dances Concertantes* was Stravinsky's first major work written in the United States, completed in 1942. Commissioned by Werner Janssen of the Los Angeles Symphony, *Dances Concertantes* was premiered by the symphony within a month of its completion. Although this work was written for a purely instrumental performance, there is no doubt that Stravinsky had a choreographic representation in mind as he was composing. The formal structure is definitely balletic with the third movement as much a set of variations both in the choreographic and musical sense. The work has been choreographed twice. Firstly by Balanchine for the Ballet Russe de Monte Carlo, and later by Kenneth MacMillan for Sadlers Wells.

Beethoven's *Symphony No. 8 in F major, Opus 93* was written in 1812. Contemporary with the *Seventh Symphony*, the eighth portrays an entirely different mood, retrospective and somewhat temperamental. The first, third and final movements show the influence of Mozart and Haydn. The second movement however, is unusual. Instead of the typical slow movement, Beethoven has substituted an Allegretto scherzando based on a theme from a canon he had written earlier for his friend Maelzel, the inventor of the metronome. The words are as follows: "Ta, ta, ta, ta,...lieber Maelzel." The "ta" is represented in this movement by staccato 16th notes,

Gottfried von Einem was born in 1918. A leading figure in Austrian musical circles as composer, teacher and administrator, von Einem was the director of the Vienna Festival from 1960-64, the President of the Society of Authors, Composers, and Music Publishers of Austria (1965-70), and has served on the Board of Directors of the Salzburg Festival (where many of his works have been premiered). As well, von Einem has held the position of professor of composition at the Vienna Hochschule für Musik. As a composer, von Einem's most popular works are his operas. The instrumental works tend to be neo-Classical with a strong rhythmic vitality suggesting the influence of both Stravinsky and jazz.

*Ludi Leopoldini* was commissioned for the eightieth anniversary of the Vienna Symphony Orchestra in 1980. The work is a chaconne based on a madrigal tune written by Leopold I of Austria. The seven variations are heralded by the theme first heard in the trumpet.

OTP'S NEXT CONCERT:

FRIDAY, MARCH 12, 1982

8:15 P.M.

ROYAL CONSERVATORY OF MUSIC CONCERT HALL  
WITH:

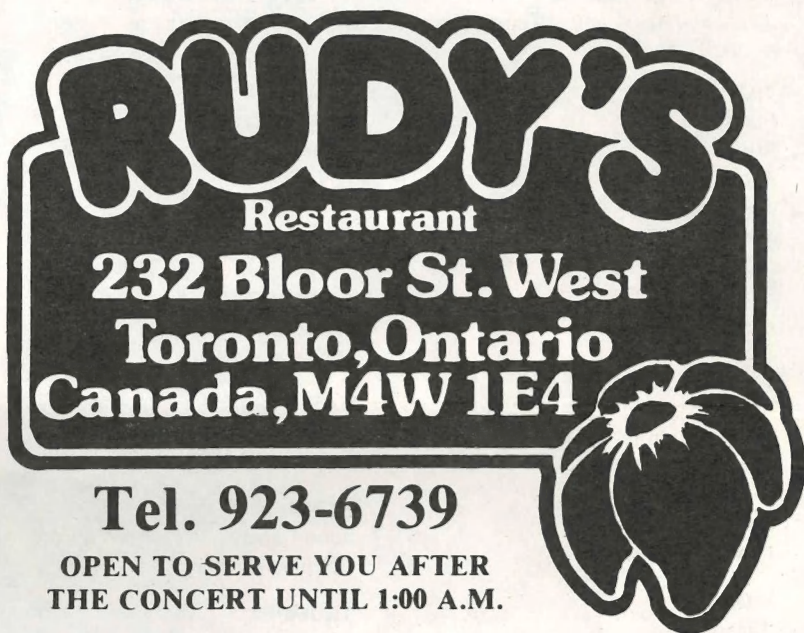
I O N A B R O W N

leader and soloist

Works by: Vivaldi, Haydn, Mozart, Mendelssohn  
\*\*\*\*\*and Barber.\*\*\*\*\*

IONA BROWN will also be giving a master class on Monday, March 8, 1982 at 2:00 p.m. in the Royal Conservatory's Recital Hall. The public is invited to attend to watch her work with young violinists in the OTP. Fee: \$15 payable at the door for this 2½ hour class.





**RUDY'S**  
Restaurant  
**232 Bloor St. West**  
**Toronto, Ontario**  
**Canada, M4W 1E4**

**Tel. 923-6739**

**OPEN TO SERVE YOU AFTER  
THE CONCERT UNTIL 1:00 A.M.**

## THE 1981-82 OTP CHAMBER ORCHESTRA

*Listed alphabetically. All participants are Canadian citizens or permanent residents of Canada.*

### VIOLIN

Randy Balzer  
Atis Bankas  
Regina Bankas  
Julie Dixon  
Janet Dunsworth  
Alison Eldredge  
Fred Heger  
Alan Horgan  
Alex Hou  
Yvonne Hou  
Rachel King  
Philip Sarabura  
Carolyn Smith  
James Stone  
Peter Stryniak  
Edna Wolteger

### VIOLA

Shaun Elder  
Kathleen Hogan  
Laurel Howard  
Catherine Jillings  
Cathy Martin

### VIOLONCELLO

Karen Henderson  
Cora Kuyvenhover  
Alice Ratzlaff  
Susan Round

### BASS

Marilyn McKeen  
James Vivian

### FLUTE

Janet Ogryzlo  
Dominique Soucy

### OBOE

Suzanne Lemieux  
Karen Rotenberg

### CLARINET

Carol Ascroft  
Douglas Sanford

### BASSOON

Jacqueline Martinuk  
Shannon Peet

### HORN

John Ramsay  
Bonnie Worthen

### TRUMPET

Susan Barber  
John Kargut

### TIMPANI

Kenneth Erskine

### ROYAL CONSERVATORY OF MUSIC

Ezra Schabas, Principal  
Robert Dodson, Vice-Principal

### ORCHESTRAL TRAINING PROGRAM

Philip Morehead, *Musical Advisor*  
Jane McDonald, *Administrator*  
Timothy Brown, *Musical Assistant*  
Janet Eibner, *Librarian*